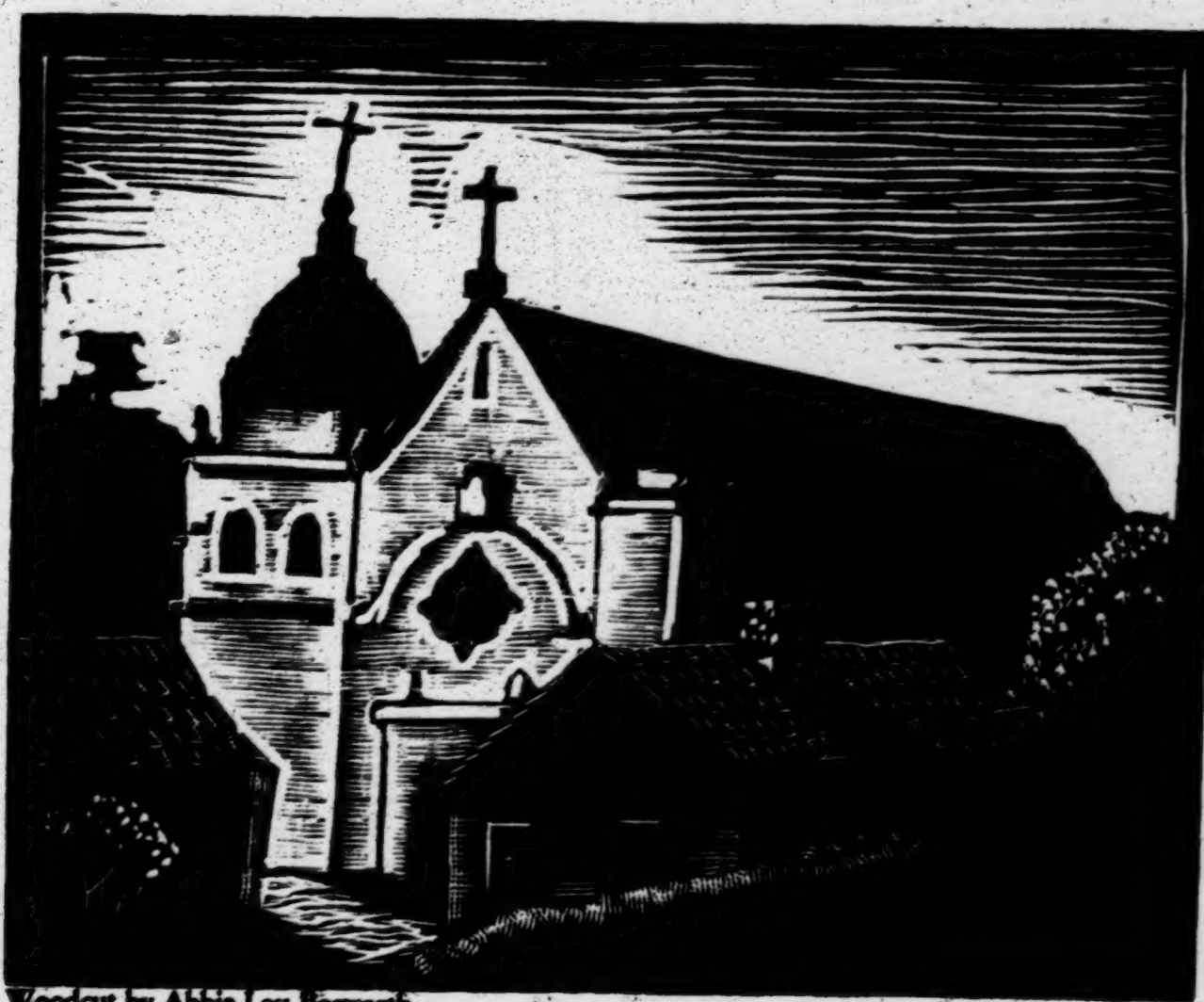


VOL. 2, NO. 16 : AUG. 9, 1934 : TEN CENTS



Woodcut by Abbie Lou Borworth

SERRA FESTIVAL NUMBER

DEDICATED TO GEORGE F. MARION
AUTHOR, ACTOR, DIRECTOR OF
"THE APOSTLE OF CALIFORNIA"

THE NEWS-MAGAZINE OF THE PENINSULA



Editor's Quill



FATHER SERRA rests within the walls of Carmel Mission. This month a group of men with the spirit in their hearts will seek to re-create the life of this great priest who did so much for this country.

The Serra Festival Pageant may become another Oberammergau. The Crier italicizes *may* because so many little things depend upon the success of the play.

If harmony prevails, if committees work together, if the townspeople forget petty differences . . . something greater than any mind can conceive may result from the affair.

But if, because the Pageant is theatrical, some of our good citizens act as they do about some of our other theatricals, the result may not be pleasant.

The Crier doesn't want to seem pessimistic. Everything possible has been done by this paper to assist the Pageant. Many extra copies of this edition will be printed and given to the authorities of the Catholic Church for distribution.

No advertising has been sold with any plea that it was for the Pageant or that this number differed from any of the other TOWN CRIERS except that it was dedicated to George Marion.

This is being explained to you because,

in every big thing like this Festival, commercially minded gentlemen are apt to approach our merchants with all manner of fantastic money making schemes.

Official programs, official tickets, official banners, official ways to make nuisances of themselves. And to extract coin from people who have already expended a generous share.

Naturally, there will be various things approved of by the Catholic Church and the Serra Committee. These you are urged to support as you see fit. But remember, the TOWN CRIER Serra Festival number is *not* a souvenir or official program, the TOWN CRIER has no connection with any such, and that this issue, as will all issues, even the Art Number, sells for ten cents a copy.

Elsewhere in your favorite publication you will find an appreciation of George F. Marion, written by a brother actor, Frank Sheridan.

The story is complimentary to both of the gentlemen. Also, excellent evidence is given that an actor alone knows how the audience should approach a play. Read Frederic Burt's splendid essay on the Pageant.

Then remember, that it is due to such citizens as these, Marion, Burt and Sheridan, that this noble effort is being made to give Carmel a worthwhile Pageant.

So if the Crier seems to hold back and warn a little of the attendant evils that sometimes occur at such festivals, remember it is only because the Crier wants these men to be amply rewarded with the rich success they so surely deserve.

This Pageant *must* be done in the best traditions of Carmel, and those traditions do not call for commercialism. Thank you.

—The Editor

The Pageant

An Essay by Frederic Burt

Night. A stage. The play begins. Human beings appear, speak words, dance, sing and posture. A story is unfolded. Hundreds of ears listen, eyes watch. You are there.

But will you see it?

"Why, of course, what a foolish question! I'll be there. It will be there. Of course I'll see the—"

But you may not see it at all, really, unless you go back stage, so to speak—"back stage" to the deep emotions of your heart and the facile ones of your social consciousness. For there is to be placed before you a great canvas—and the artist in you will be called upon to paint, from the various pigments supplied, a picture which will reveal the kind of person you are; reveal the kind to others as well as yourself.

You have "seen a show"? Just a show. Very well, that's your measure—but your picture is pitifully flat.

You have seen a short march of history, seen ancient Spain reaching greedily for lands and riches and the fabled short cut to the Orient? Well, your mind is beginning to use color on the canvas. You may make the Academy.

You have seen Devotion to man's service personified in Junipero Serra; the fragile body of human flesh illumined by the fire of an unconquerable Soul; the successful struggle of a man against odds surrounding him like unto a circle of frowning, impassable mountains; the triumph of human Will; a Something moving you to re-enforce your own will; to Do the thing; to go forth in your own life as another Unconquerable? Then your pigments form a significant pattern on your canvas.

You have seen the pageant.

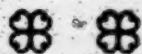




EL GOBERNADOR SAYS, LET'S ALL GO SPANISH

BY PROCLAMATION of El Gobernador Merriam, the 28th day of August, 1934, has been made a legal holiday in honor of Father Junipero Serra. Don Staniford, genial committeeman of the Serra Festival points out that everyone is urged to decorate in the Spanish manner (if you know what we mean) and to don Spanish garb and appear in same upon the streets of our fair city (pardon, village).

Gala days are upon Carmel, and a real celebration is about to take place. Various establishments will rent you a costume or, if you are truly artistic, you will make one, or if you belong to one, or several, of our old Spanish families, you will dig into the trunk and come out all authentic and everything.



WE'RE WILLING

Carmel citizens and property owners willing, the Carmel City Council willing, and the PWA willing, Carmel may yet erect a city hall and much-needed firehouse. The unknown quantity at present is the attitude of the citizens toward the calling of another bond election to partly finance the once decisively defeated project.

At last week's meeting of the city council a letter and a telegram were read announcing that the PWA had made a grant of \$27,000 toward this much-desired municipal improvement, and urged prompt acceptance. The amount named is presumably 30 per cent of a project that would cost \$90,000. No such large amount has been thought of. It has been stated that a site could be bought and a building erected at a total cost of \$50,000.

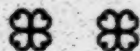
If the PWA, on a basis of \$50,000, allows \$15,000, the bond issue would be for \$35,000. It has been officially stated that payment on such bonds would not make necessary an addition to the present tax rate, as the money now paid by the city for rentals would be sufficient to take care of all obligations.

Before taking any definite action in the matter of calling a bond election the

council will seek further information at the San Francisco headquarters of the PWA.

A bond proposition of a like nature was defeated here last March. The law does not permit a re-submission until six months have elapsed, so that no election can be legally held and preliminary plans made until October.

Council John Catlin made the following statement: "I believe that if this matter is put before the people properly they will be glad to vote a bond issue that will involve no raise in taxes."



CITY COUNCIL MEETING

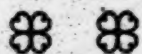
That problem that has bothered the Carmel City Council, business concerns and others for several months bobbed up again at the last regular monthly meeting. When is an artist not an artist, commercially speaking, was discussed, when several letters protesting the \$100 deposit business license fee were read from so-called hand-craft business concerns. It was decided that for the present at least no discrimination could be made in favor of such concerns.

No action was taken looking toward Carmel's participation in the finances having to do with the proposed Del Monte airport. It is even doubtful that were all the conditions, such as liability, rent, repairs, employment, etc., favorable to municipal participation, the Council would enter into an agreement. In the course of the talk Councilman Joseph Burge said, "We are talking about an airport and at the same time we may have to reduce the library income. I can't see it."

Providing of "white collar" jobs under the SERA for local residents unable to perform manual labor brought out the suggestion that such jobs could be provided by the city in codifying the municipal ordinances and by the library in cataloging work. This information was communicated to Administrator F. R. Bechdolt.

Mayor James Thoburn and City Attorney Argyll Campbell were authorized to go to San Francisco to consult with F. E. Trask, PWA State Engineer, concerning the federal grant of \$27,000 toward the expense of erecting a city hall.

The Council adjourned to 11 a.m. August 13th. At 10 a.m. on the same day the Council will meet as a Board of Equalization.



Who'll be elected? Read the TOWN CRIER next week!

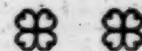


Del Monte, August—With many entries already received, the California State Amateur golf championship to be held August 27 to September 2 is expected this year to draw a larger number of players than at any other time in the past.

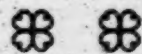
One of the big drawing points of the tournament this year will be the use of the exclusive Cypress Point Club course for the qualifying rounds. This is the second time that this tricky course has been opened for public play.

Decisions by officials of the State golf association to resume again the qualifying rounds on the first two days of the tournament will be the added feature that promises to double the entry list. Many low handicap-players who were unable to compete in the State championship in past years will make an attempt to qualify.

In addition to Cypress Point, three other courses will be used for the tournament. The championship rounds will be played at Pebble Beach while the handicap tournament will be staged on the Monterey Peninsula Country Club golf course and at Del Monte course No. 1.



Mrs. Winfield Mathew and her daughter, Barbara, and son, Hilliard, from San Jose are staying for the remainder of the summer at their cottage in Eighty Acres. Mrs. Mathew is the sister of Hugh and Hurd Comstock.



Misses Jessie and Ellen Brown moved last week from "Journey's End" to "Balfour Court" where they intend to stay until the early part of September when they will leave to attend Stanford University.

MARION, THE MASTER
by Frank Sheridan

If you were to say to members of "The Masquers" of Hollywood, or to "The Lambs" of New York, that George Marion (our George Marion of Carmel) was one of the greatest of character actors the English speaking stage possesses, and

the greatest director of stage entertainment in his time, you would not find a dissenting voice—not one.

We of the stage know tweedle-dee from tweedle-dum in our business; and realize that Marion stands alone in his craft of constructive stage direction. Men like James A. Herne, Mc Kee Rankin, David Belasco, R. A. Burnside, Winchell

Smith, and numbers of others, were excellent, but they were specialists, and lost when they stepped off their path.

In all lines of acting art Marion was a master. Was it a Minstrel show? Well, George has been the star-head of his own black-face company. Farce comedy? Was he not a feature player in the famous Charlie Hoyt comedies for years. Can anyone who saw forget his great performance of old *Jonah* in "The Brass Monkey." Is it drama? Then you have "Anna Christie" to tell you the power of the man when he played old *Chris*—his creation in both stage and screen plays.

Glorious as his record is in the playing part of his career, to me Marion was supremely triumphant in the art of producing a show of artistic and pecuniary success. His record is amazing even to us actors. Take a few of his musical triumphs, such as "The Prince of Pilsen," "King Dodo," "The Yankee Consul," "The Sultan of Sulu," "Woodland," "Spring Maid," "Gypsy Love," "Gay Hussar," "Tangerine" and "The Purple Road." These were under the management of Henry W. Savage, Marion being his Director General for a number of years. Savage also owned the "Castle



DAILY FIESTA AND NIGHTLY
PAGEANT, AUGUST 24TH
TO 28TH

Friday, August 24—7:30 p.m. Introduction of distinguished men to the public, at the Mission. 8:30 p.m. Pageant.

Saturday, August 25—2:30 p.m. Concert and Fiesta events. 8:30 p.m. Pageant. 11:00 p.m. Street Dance at Carmel.

Sunday, August 26—10:00 a.m. Costumed Cavalcade to the Mission. 11:00 a.m. Pontifical High Mass at Mission, celebrated by the Most Rev. Edward J. Hanna, Archbishop of San Francisco. 2:30 p.m. Spanish Concert at Mission, and speeches by prominent men. 8:30 p.m. Pageant.

Monday, August 27—9:00 a.m. Military Pontifical High Mass at Mission. Afternoon tours to historic and other points of interest on Monterey Peninsula. 8:30 p.m. Pageant.

Tuesday, August 28—9:00 a.m. Pontifical Requiem High Mass at the Mission. Afternoon Fiesta events and concert. Solemn Benediction Services at the Mission. 8:30 p.m. Pageant.

Tourists to the Monterey Peninsula at this time may attend the California Golf Association's 23rd Competition for the Amateur State Championship, August 27th to September 2nd, opening at Del Monte Course.

Square Opera Company," the famous Boston organization that sang in English the same repertoire that the Metropolitan Opera Company sang in foreign language. And who produced those operas? The answer is George Marion—directed the acting in them in a revolutionary manner—making the principals and chorus living beings instead of the stiff wooden creatures that formerly did nothing but sing. The late Oscar Hammerstein took the lead that Marion showed, and in turn forced his rival, "The Met," to "produce as Marion did."

Let us now turn from the musical section and see what he has done in the speaking part of the American stage.

Do you remember "Madam X"? The play was a failure at first, until the translator sat down with Mr. Marion and incorporated the small but vital changes for it to be the enormous success it was. Then there's the "County Chairman," George Ade's clever picture of country politics. And who that saw it will ever forget the rollicking college comedy, "The College Widow"; that contained an interpolation of Marion's which we actors agree in saying: "it brought from the audience one of the biggest

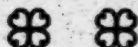
bursts of spontaneous laughter ever heard in a theatre."

There's that classic, "Every Woman," that developed under the wizardry of this same man, as well as such big successes as "A Fool There Was," "Going Some," "Excuse Me," "The Spendthrift," "Toby's Bow," in which he played Toby and gave to the stage the greatest dramatic negro that has ever been seen.

When Flo Ziegfeld first began to manage Anna Held, Marion was his selection for director, and for four years he guided Ziggy's undeveloped talents with "Papa's Wife," "The Little Duchess," as well as in several of the famous "Follies."

His crowning directorial feat, though, was in his work during the last two years in the life of America's oldest and greatest stock producing organization, The Boston Museum Company, and when that historic old theatre had to give way to the ruthlessness of modernity, a tender regret went through our profession when we thought of the passing of the last of the "Old Guard."

And here he is, this son of California, the Dean of the Theatrical Profession, in his home town, Carmel-by-the-Sea; giving his best to us as a work of love; to help keep alive the sacred memory of the man to whom our State owes its greatest debt, Junipero Serra; to write the Pageant, "The Apostle of California"; to play Padre Serra in it and to produce it as no one could save—George Marion.



BOOKS

Of the author of "All the Skeletons In All the Closets," Mr. Samuel Hopkins Adams says:

"Who on earth is 'Keith Fowler'? No one new to the art and practice of writing, certainly, in spite of the blurb which touts him as a 'discovery.'"

"The man is a born story-teller and this is a slice right hot out of life. It does seem to me that he has pretty much everything; drama, character, humor, and a convincing effect of knowing what he is writing about, to the very dregs, and I mean dregs."

"It's a perfectly swell story, any day."

In spite of Mr. Adams' suspicions, Keith Fowler is nobody but himself.

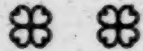


SERRA FIESTA COMMITTEE

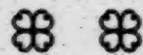
Most Rev. Philip G. Scher, D.D.
Bishop of Fresno-Monterey
Most Rev. Edward J. Hanna, D.D.
Archbishop of San Francisco
Hon. Frank Merriam
Governor of California
Hon. Angelo J. Rossi
Mayor of San Francisco
Hon. William Gibbs McAdoo
United States Senator
Hon. J. J. McGrath
United States Congressman
Hon. Paul J. McCormick
Federal Judge
Hon. Edward Tickle
State Senator
Hon. Richard M. Tobin
Pres. Hibernia Bank
Herbert Fleishhacker
Pres. Anglo-American Bank
William H. Crocker
Pres. First National Bank
A. P. Giannini
Pres. Bank of America
J. D. Knowland
Pres. State Chamber of Commerce
Douglas S. Watson
Chairman Cal. Historical Society
Chas. A. Koenig
Pres. Native Sons of Golden West
Mrs. Irene M. Dunne
Grand Pres. Young Ladies' Institute
William J. Sweigert
State Deputy Knights of Columbus
Rev. Michael D. O'Connell
Pastor Carmel Mission
George F. Marion
Director of Pageant



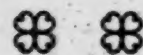
Miss Katherine Smith from Los Angeles is in Carmel visiting Miss Vivien Place for a few weeks.



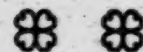
Miss Felicia Hagemeyer left last Monday for her home in Burlingame. Miss Hagemeyer, who is the niece of Mrs. Hurd Comstock, visited her for a week.



Miss Camella Hargraves, who is well-known in Carmel, left last Monday for Colorado where she will stay with her mother.

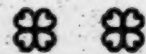


Miss Helena Steilberg from Berkeley is visiting in Carmel for two weeks. Miss Steilberg who is prominent in Berkeley attends the University of California.

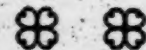


Many of the younger set of Carmel were seen dancing at Del Monte on Friday night. Among those were Ace and Hope Sykes, Shirley Hoffman, Jessie and Ellen Brown, Beverly Tait, Ted Watson,

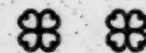
Dick Sears, John and Gordy Campbell, Ray Draper, Bob Edgren, Jr., John Nye, Bill Heron and Will Claywell.



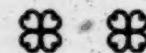
Mr. and Mrs. R. Mitchell and their three children from San Francisco are staying here for two weeks at the Smartt Cottages.



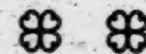
After spending her vacation in Carmel Mrs. Rowland V. Lee left early this week for her home in Beverly Hills.



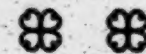
Mr. and Mrs. Stenson of Santa Cruz, former Carmelites, are entertaining Mr. Victor Peshke who is here from Czechoslovakia.



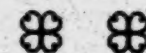
Miss Anna Osborn left recently for Stockton to remain for two weeks.



Dr. and Mrs. Frost and their two children from Glendale are here for a month.

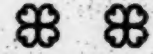


Misses Ruth and Beatrice Wright are leaving soon for their home in San Mateo. They took a house in Carmel for six weeks with their family.

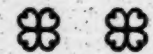


Misses Betty and Jane LaSalle who have been house guests of Misses Ellen and Jessie Brown left Friday for their home in Berkeley.

Dr. and Mrs. J. H. St. Clair from Glendale are guests of Mrs. Fred Hilbert for a few days.



Mr. and Mrs. Leslie Finstein and son, Bobby and daughter, Margo, from Fresno are here for a few day's vacation.



Captain and Mrs. DeWitt Blamer entertained at a delightful barbecue last weekend. The guests were Commander and Mrs. Peterson, Captain and Mrs. P. H. Hudgins, Miss Calla Hale, Madame Barry Orlova, who is the house guest of Captain and Mrs. Hudgins, Mr. and Mrs. George Rapp and Mrs. George Stuart.

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His News—!
His Beer—!

His Pipes, Pouches,
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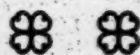
The following cast is announced for Anatole France's comedy "The Man Who Married A Dumb Wife," which will be given August 16, 17 and 18 at the Forest Theater: the Judge, Herbert Heron; the Lawyer, Eugene Watson; the Doctor, Austin Reynolds; the Surgeon, George Winston; the Apothecary, Clay Otto; the Secretary, Carl Brennfleck; the Wife, Ella Upshaw; the Maid, Phoebe Anne Neubauer; the Girl, Opal Jefferson.

The Forest Theater Society has undoubtedly made an excellent selection in this great comedy by Anatole France. The play, which is swift and sparkling, and at the same time extremely artistic, won high praise in New York when it was first produced in America by Granville Barker at Wallack's Theater.

The setting is in a charming French garden, and would enhance the beauty of the Forest Theater, were that possible. The story is that of a successful Judge who marries a young and beautiful wife, possessed of everything that a man desires, except that she is unable to speak.

But after a little time the husband becomes lonely, and longs to hear his wife's

voice. A famous doctor restores her speech. And then trouble and comedy ensue until he hits upon a happy and unique solution. The lines are witty and amusing.



THIS WEEKEND AT THE PLAYHOUSE

This weekend, Friday and Saturday nights, a charming comedy of modern Spain, "The Women Have Their Way," will be presented at the Playhouse, Monte Verde and Eighth, by the Golden Bough Players. The play is by Spain's foremost playwrights, Serafin and Joaquin Quintero, the translator is Granville Barker, and the adapter and director of the local production is Edward Kuster, whose "Counsellor-at-Law" and "The Mother of Gregory" this season made such a fine impression.

It was Eva Le Gallienne who discovered for America this modern drama of Spain. Otis Skinner followed with a production of the delightful "One Hundred Years Old," by the same authors. Something of the quality of the play which Carmel has in store for it this weekend may be gathered from the London Times review: "... it is a world at once less sophisticated and more formal than our own, a world full of charming children whose charm is founded in tradition, whose seriousness is discovered back of sparkling eyes, whose very farce knows how to be graceful... How these people live! What laughter, what happy voices!"

It is especially appropriate that this gay Spanish comedy, done into faultless English by Granville Barker should be produced at this time. It will help establish the mood of music, dance and simple joys so characteristic of the Latins, thus tying in with the Serra Festival soon to follow. In "The Women Have Their Way," however, the music and the colorful costumes are of the present day, and the scene is not California, but Andalusia. Many know this charming play by its other title, "Petticoat Town."

Prominent in the cast are Barbara Collins, the telephone girl in "Counsellor-at-Law"; Georgia Wapple, star of "The Mother of Gregory"; Frank Hefling, William Singley, Etta Connors and Charles Kilian all of the "Counsellor-at-Law" cast; Marie Gordon, whose last appearance in a Spanish play was in Belasco's "Rose of the Rancho." Others are David Taylor, Everett Mills, Vivien Place, Onyet Watson, Frances Baker, Vera Hunter and Mary Lile.

Tickets are on sale in the Court of the Golden Bough, in front of the Carmel motion picture theatre.

Next week the TOWN CRIER will tell the political all!



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A SHORT STORY BY SEYMOUR WINSLOW

(Continued from last week)

(PART 7)

A thicket of crowding legs, a circle of pushing blanched faces, surrounded Punt as he laid Veronica on the sand and started to work over her. She might be gone—he didn't know. She must have swallowed gallons of water. Her bluish body in its gay little red suit, seemed just as cold and



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less alive than a washed-in wisp of seaweed. It was doubtful ages before she gave any sign of turning back toward the world she knew. Then the fingers of one hand moved twitchingly as if beating time to some unheard music. Punt reared up.

"Whiskey!" he commanded. "Towels! And stand back—back—back!"

He saw Mrs. Lillibridge retreating obediently. Her face, for once, was free of all coquetry. Tears of pity cut sooty paths downward across her gray cheeks.

And there was Margie Black, with Larry beside her. Their hands were locked as if each strove to hold the other safe from danger, death. Margie was no longer the campus sophisticate. Her face was that of a child of twelve who looks for the first time on reality.

Was that Kay Keating over there? Punt had to identify her by the twins who stood at her side. Kay's features had gone all soft. Compassion shone from her face. She met Punt's eyes in a look of overwhelming contrition.

Punt came back to his task. Thoroughly, energetically, he gave Veronica everything listed in "The Life Guard's Manual." Presently, breathing again in fluttering gasps, she rolled her head weakly from side to side. After a moment her lips moved. Then, her eyes still closed, she murmured:

"Spence? Spence?" A pause. Then: "It was my fault, all my fault." In a

whisper she said, "I thought it would be easier to die. Oh, Spence!" Her lids opened. She looked vaguely up into Punt's face.

"How are you?" Punt asked heartily.

Veronica looked at him a long time before she recognised him. Finally she said: "Hello, Punt," and closed her eyes again.

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"I wouldn't say it was all your fault," Punt seized on one of her phrases. "It was mostly mine. I wasn't on the job, there, for a minute." He gave her another sip of whiskey.

Veronica said nothing. As she stared out over the water a little color returned to her face. Women came forward with smelling salts, with beach robes. She nodded her thanks. Punt ducked away to his tower, got the handkerchief with the ring tied in its corner, and came back.

"Now then," he said, "can you totter? Got to get you home." He lifted her to her feet and, with an arm about her, led her away. Half-way to the hotel she said

she was able to walk alone. Punt started to untie the knotted handkerchief.

"Been looking for you all afternoon," he said. "Got something of yours." He shook the small diamond-studded band into his palm and held it out to her. "Lost it, didn't you?"

Veronica looked at the ring, then quickly up into Punt's face. She saw nothing there but guileless good intent. She touched the ring incredulously then took it up and shut it in her hand.

"Yes. Yes, I lost it, of course," she hurried to say. "Just lost it, that was all. Well, I suppose anyone could happen to lose a ring." She strained to make the sheerly accidental nature of it all seem plausible.

To Punt, it was. "Picked the thing up on a fork tine," he explained. "You must have been wild when you missed it."

"Wild? I was wild to have taken it off, to have thought of leaving it—I mean losing it, losing it." Her voice trailed off.

"No wonder it's hard to say what you mean after drinking all that ocean," Punt comforted her cheerily. They entered the door of Quantogue Inn. "I'll take you right up," he said.

Luke Seeley's black expressionless eyes followed them past the desk to the stairway. Punt went with Veronica to her door and threw it open.

"Are you all right now?" he asked.

Before replying, Veronica crossed the room to a chest of drawers. She took a small folded paper from where it was wedged between the mirror and the frame and, without opening it, tore it into bits.

"I'm all right, Punt." She conjured up a poor smile. "And thanks—thanks for everything. Thanks for my life." Her voice broke.

Punt squirmed uneasily. He hated dra-



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ma. "Forget it." He searched for something light to say as a last word. "I expect you'll wait for Spence to get back and put that ring on for you. The old marital custom, isn't it?"

Veronica turned away from him abruptly, her shoulders heaving. Feeling he had blundered somehow and was staying too long Punt shut the door and left.

A running man charged into the Quantogue Inn, dashed across the lobby and collided with Punt at the foot of the stairs. The blow caught Punt off balance. He grabbed for the rail and kept his feet. He recognised Spence Boyd and caught him by the arm.

"Hi, Spence! Where you been? Can't you leave work alone even in vacation?"

Spence was staring at him, wild-eyed. "Where is she, Punt? They told me at the beach. Is she all right? Is she . . . Oh, God, I'm to blame for this whole thing!"

"Don't see how you figure that," said Punt. "If I hadn't had those twins on my

hands—"

Spence dodged around Punt and hurtled up the stairs. Punt called after him: "It's all right about the ring, though. I picked it up this noon. Guess Veronica's waiting for you to fit it back on."

The only answer was the sound of Spence Boyd's running feet. Then a door opened and closed. But between its opening and its closing, Punt heard an inarticulate cry—mingled sound—the spontaneous union of two voices that spoke no words, but conveyed what no words are made to convey.

"And that's love!" Punt told himself. He felt the satisfaction of a man who sees beneath the apparent surface of things—who is experienced enough to discount the seriousness of mere lover's quarrels.

Well, back to the beach. There would be no use trying to do any more studying today. Not with the dirty rip-tide running. He might bite into that piece of pie, now—see if it was any good. Then tonight he'd lay old Cogswell by the heels—Cogswell and his gynocracy!

Three hours credit—that's all he lacked. But he lacked that bad. All right, he'd get it—he'd get it if he had to memorize the whole fool book.

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Our Hollywood Letter

As a result of the brilliant success of the California Ballet Company's presentations of Ravel's "Bolero" and Oscar Wilde's "Salome" at the Shrine Auditorium, Los Angeles, Lester Horton, producing director, has decided to tour the Pacific Coast with these and other ballets of their repertoire this autumn. Engagements will be played in Carmel, Pasadena, San Diego, Santa Barbara, San Francisco, Portland, Seattle and Vancouver. At fifty cents to one dollar these ballets have played to capacity in Los Angeles. The same popular prices will be in effect on tour.

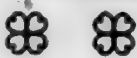
Noted soloists, a talented chorus and a percussion ensemble are featured. Elaborate costumes and light effects enhance the splendor of the performances. Two more ballets will be presented this summer in the Los Angeles series. "The Painted Desert," American Indian pageant with music by Homer Grunn, will have its world premiere August 8, revealing native dances of the Navajo, Hopi, Apache and Zuni tribes. Ethel

Meglin's fantasy, "Three Little Pigs," will be given on August 22.

Other ballets of the company include Gershwin's "Rhapsody in Blue," Borodin's "Prince Igor," De Falla's "Fire Ballet," Strauss' "Beautiful Blue Danube" and Beynton's "Voodoo."

Lester Horton will arrive in Carmel early in September to complete negotiations for the showing of these ballets.

—Anne of Hollywood



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THROUGH a recent act of the California Legislature the 150th anniversary of Junipero Serra's death, August 28th, 1934, was made a legal holiday. At Carmel Mission, where Fray Junipero lived fourteen years, died, and where he now sleeps, the Serra Sesquicentennial observance will achieve the height of ceremonial pomp and glittering pageantry.

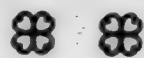
Five miles from the City of Monterey, at the fringe of Carmel-by-the-Sea, the old Mission itself will be the background, or, in the vernacular of the theater, the "back drop," of an immense outdoor stage from which will spread a vast sheltered amphitheater. There, from August 24th to the 28th, inclusive, George F. Marion, dean of American actors, will nightly produce his classic pageant, "The Apostle of California."

GEORGE P. ROSS

Attorney
At Law

La Giralda Building
Dolores at Seventh
Telephone Carmel 1003

The pageant will unfold the story of Padre Junipero's pastoral and dramatic life at Mission San Carlos de Borromeo del Carmelo, popularly known as Carmel Mission. The opening scene depicts an Indian village whose tribesmen are beseeching their Deity for deliverance from the gaunt specter of famine. Thereafter are portrayed the coming of the first pioneer; the natives' transition from a state of squalor and hunger to a condition of comparative prosperity; and development of primitive Mission arts and crafts; the arrival of Captain Juan Bautista de Anza, after his tortuous, trail-blazing trek from Sonora; and, in the last Episode, an historic series of events culminating with the death of the Mission's founder.



The pageant will be enacted by 123 players, with an all-professional cast of principals, including George F. Marion himself as Junipero Serra, Helen Ware as Calafia, Frederick as the Indian Chieftain, and Frank Sheridan as The Oracle, who, in the manner of a Greek chorus, will stress the significance of each Episode. Other notables of the stage and the screen will assume principal roles. Rich in theatrical and musical talent, Carmel and the rest of the Monterey Peninsula will contribute generously to the cast of supporting players.

In this great spectacle will commingle gray-gowned, sandalled friars, dusky neo-

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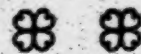
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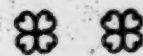
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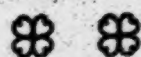
phytes, leather-jacketed soldiers of the King, the sashed comandante, the Spanish governor in jingling armor, señoritas, señoritas and señores. Gregorian chants will heighten the solemnity of certain scenes. Spanish and Indian dances and other gaieties will provide colorful divertissement. And once again the lumbering, ox-drawn carreta will echo the travail of California's birth.



Certainly no other production with a Serra theme has been conceived and projected on so huge a scale as will be that of "The Apostle of California." Nor could this pageant be so effectively produced within any theater. It is a spectacle that lends itself admirably to its amphitheater and natural setting. The night color value of the nearby hills and the Santa Lucia Mountains, the shadows thrown by clouds and trees and Mission edifices, the effects of arc-lights and the light of the moon and the stars as seen through the changing palpabilities of atmosphere—all will make for a degree of realism unattainable in indoor theatres. The absence of a proscenium arch will enhance the illusion of reality and give the audience the impression that, instead of beholding a stage portrait in an arched frame, they are witnessing the real-life drama of Junipero Serra—on the very ground where he lived, labored and died.



Twelve years experience in beauty work, with time spent in such shops, as Palace Hotel Beauty Salon and Charles in San Francisco, has given Alla Cox of Monterey a good background. During her spare moments Miss Cox does water color work and oil painting.



TOWN CRIER's hand-picked candidates to be announced next week.

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Frank Robley, well-known member of the well-known Robley Clan, former manager of the Water company here in Carmel, is now in charge of the Loan Department of the Robley Chevrolet company in Monterey. Since installing this new branch, Baird Robley reports that his company has transacted a great deal of new business.

Katherine Kennedy from Palo Alto is spending a few days in Carmel.



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for
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Re-Elect
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FROM THE U. C. PAPER

There is nothing so down-right cruel as leaving a man at home with a baby. It shows a distinct tendency toward brutality in the female and I don't mean maybe.

Whether the infant is his daughter, or sister, or one of the neighbor's brats,

The infant is perversely bound to get its fingers caught in the cradle slats.

And what are you to do unless you break either baby or the cradle?

And as you contemplate the lesser of two evils you discover that the gravy-ladle,

That you had given baby to play with is gone. You know that Mama will be annoyed.

Because it was Great-Aunt Sarah's, and she won't be overjoyed

If it's found in Baby's tummy either. Even after Baby releases his own fingers and you find the ladle on the floor

Slightly battered but still shiny, there is more and more and more

Unpleasantness, for Baby shows a lung capacity that will surely develop into the power of a Caruso or a Tibbett.

He refuses to touch his bottle or even to sip it.

And then you remember what his Mama always did when she was there

But you can't decide whether she folded them triangular or square

When the job's finished Baby looks like a Florentine bambino

And you're pretty proud of your work until his Mama comes in "O,"

She titters, "Isn't that just like a man, and incidently why did you use a table cloth?"

What's the use in trying to tell her that you think he's outgrown the others?

She'd only laugh, "Next time I'll leave you a complete set of orders."

Next time? If there were fewer women with babies there'd be fewer moiders!

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J. E. Steinbeck
Incumbent
FOR COUNTY TREASURER

ANNA E. JOHNSON
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for
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for
COUNTY TREASURER
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A Monterey Peninsula Man

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Vote for
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BARLOGIO
for Coroner and Public Administrator

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JAMES G.
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of Schools

27 years continuous service as teacher, principal, superintendent in California schools



Obiter Dicta

*** IS WEALTH DANGEROUSLY
CONCENTRATED IN
AMERICA**

(Continued from last week)

Wealth—even material wealth—is the product of certain mental and spiritual qualities; initiative, industry, honesty, and self-restraint. People are willing to exercise these qualities in varying degrees. We all waver, at times, in putting forth these qualities and we expect to, and do, pay for it.

The only way in which the products of these purely personal attributes could be distributed with any semblance of equality is for some supreme governing force to do it arbitrarily, and here we come to the "nigger in the woodpile" in much of the present agitation.

There are elements in this country who believe themselves, somehow, ordained to be that governing force. They believe that they could do the distributing better than the laws of human nature.

"Give me the power," these elements say, "and I will wipe out social injustice." The world-wide depression has been very useful to these people. They do not talk of honesty, of self-restraint, of a return of confidence, as means of restored prosperity! They magnify the depression and prophesize dire calamity ahead—unless

they, or their class, are given the power to regulate things for all of us.

The loudest voices in proclaiming how dreadful everything is are the voices of politicians and office seekers who want votes! Then there is a group of what may be called the American brand of "intelligentsia," who want to ride into power and do the governing!

Well, suppose they did succeed in trading upon the fears of the average person and did succeed, by promise, in getting themselves into power, how would they go about this levelling process, this taking away from those who had saved and giving to those who had not—no matter why they had or no matter why they had not saved. No power on earth could ferret out all those intensely personal reasons for saving or not saving. The worthy and unworthy would have to be lumped together.

The first thing that must happen under any such form of dictatorship is applied violence against any dissenters; jails filled with political prisoners whose only crime is having disagreed with the rulers; banishment; penal colonies and death for small infractions! This has to be, under such a system.

Moreover, the end is never a fair distribution after all! And there is increasingly less and less left to distribute! The governing class does not suffer but everybody else does! The masses are kept in line and placated, by promise, as long as possible; and then some day there is a violent revolution and chaos—It is the history of autocratic government throughout all the ages. No other result is possible. But, you will ask, is there no middle ground? Cannot there be a combination of enforced distribution and political democracy?

Yes! And America has worked out that middle ground beyond any other nation.

All of our government-regulated activities are enforced distribution! They are all directed against the old laissez-faire idea of keeping hands entirely off private business. Inter-state commerce commissions, banking regulations, public utilities regulations, rate-fixing, banking laws, stock market regulations, industrial accident compensation laws, all the public welfare legislation that is so widespread are all of them agencies working

against the unfair concentration of wealth. Inheritance taxes, income taxes, all work to the same end!

And there are, in addition, certain social and economic ideals which we, as a people, are committed to, that prevent too great concentration.

Our business men have come to see that a high wage scale is good business practice. Wages have been raised in America by industry itself on the theory that wages mean buying power, and a market, that high wages do not necessarily add to the cost of production but may actually decrease the cost if the wage earners will put forth better effort and more honesty and intelligence. This economic ideal was well under way when the depression began, and wages fell more slowly in this slump than in any other one in history. Henry Ford's first act was to raise wages as a method of combatting the slump. Other industrialists did the same.

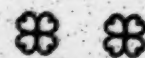
Then there is a psychological factor that automatically tends to redistribute wealth in America. The oldest son, in this country, is not trained for the sole purpose of keeping the family fortune intact; and families in this country have a way of going "from shirt sleeves to shirt sleeves in three generations" because the younger generation will not follow in the business of their fathers.

Also statistics show that three years is about the average length of time inheritances remain in the hands of those who get them. Human nature just cannot keep money that it has not earned for itself! Again this is the natural re-distribution of wealth along the lines of the working of the human mind, without the force that a dictatorship must apply to do the same thing and do it with less actual justice.

There would be much greater suffering of both mind and body if we as a nation gave up our political democracy in the hope of getting more luxuries and getting them without the risk that follows individual effort, and which depends upon individual self-restraint.

—Agnes Morley Cleaveland

(To be continued next week)



Mr. and Mrs. D. W. Scripture returned a short while ago from a trip to Texas.

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